tolonesia

NAME: Telenesia

M.B.I
8

TYPE OR WRITE IN BLACK ONLY

Telenesia is an island of dead media; global networks collapse and the redundant circuits fizz with the remains of electronic communication.
A thick dark cable drawn across the ground; end splayed, split and directed towards tattered old machinery, it bears witness to another epoch, a parallel world where satellite telecommunications has either not arrived or been left behind. This is a deserted mechanical and electromagnetic world that hums with the dissonant drone of automated transmission.
A purgatory of the imagination where the residue of hundreds of years of mass communication ends up in a swirl of discordant blips, noise and grain. Archive material is endlessly regenerated, remediated and re-contextualised so many times it is longer recognisable and initial meaning is lost.
Well worn and frayed the scattered remains of a civilisation congested by its own over-production. Particles of the least destructible materials, rusted cans, plastic fibreglass and nylon rope strangle the softly worn driftwood the detritus surrounds.
The island is remote, unreachable - it is the repository of the products of whimsical forces of a post-apocalyptic energy.

Reference Notes:

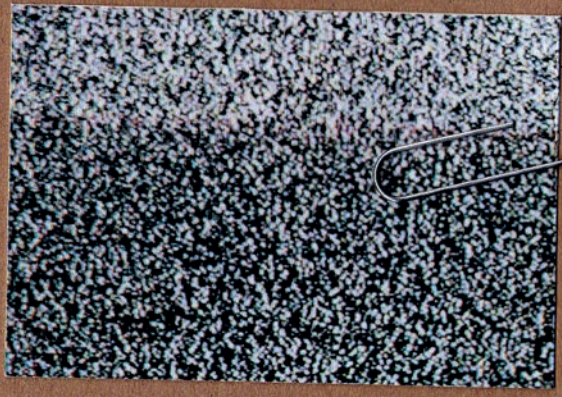
telenesia.com

No. 456792356455

DO NOT DESTROY

CAT NO. 0

CLASS NO. A B C



Further Info:

Julian Koncsak is an artist and producer creating work that incorporates installation, multi platform and print. He is Senior Lecturer and Research Cluster Leader in Interactive Media at Southampton Solent University and has exhibited work in international festivals and galleries as well as broadcast television.

Further projects are accessible via zerok.tv

FINAL RECORD

NAME: Jussi Parikka

M.B.I 8

TYPE OR WRITE IN BLACK ONLY

A Manifesto for Digital Spectrology

Digital Spectrology is that dirty work of a cultural theorist who wants to understand how power works in the age of circuitry.

Power circulates not only in human spaces of cities, organic bodies or just plain things and objects. Increasingly, our archaeologies of the contemporary need to turn inside the machine, in order to illuminate what is the condition of existence of how we think, see, hear, remember and hallucinate in the age of software. This includes things discarded, abandoned, obsolete as much as the obscure object of desire still worthy of daylight. As such, digital archaeology deals with spectres too; but these ghosts are not only hallucinations of afterlife reached through the media of mediums, or telegraphics, signals from Mars, the screen as a window to the otherwordly; but in the electromagnetic sphere, dynamics of software, ubiquitous computing, clouds so transparent we are mistaken to think of them as soft.

Media Archaeology shares a temporality of the dead and zombies with Hauntology. Dead media is never actually dead. So what is the method of a media archaeologist of technological ghosts? She opens up the hood, looks inside, figures out what are the processual technics of our politics and aesthetics: The Aesthetico-Technical.

Reference Notes:

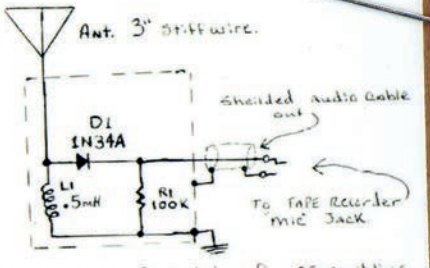
Media Theorist, Winchester School of Art, http: www.jussiparikka.net

No. 456792356455

DO NOT DESTROY

CAT NO.

CLASS NO. A B C



Further Info:

inspired by the MicroResearchlab Berlin London, http: www.1010.co.uk org

FINAL RECORD

NAME: Rosa Menkman

M.B.I 8

TYPE OR WRITE IN BLACK ONLY

In the beginning it was calm... Then humans built technologies and the first forms of mechanical noise were born. Since that time, artists migrated from the grain, the scratching and burning of celluloid to the magnetic distortion and scanning lines of the cathode ray tube
In information theory, noise possesses a very specific set of connotations, or even rules. In this theory, noise has been isolated to the different occasions in which the static, linear no- tion of transmitting information is interrupted. In the digital, these interruptions can be sub- divided into glitch, encoding decoding (of which in digital compression is the most ordinary form) and feedback artifacts
The glitch has no solid form or state through time; it is often perceived as an unexpected and abnormal modus operandi, a break from (one of) the many flows (of expectations) within a technological system. But as the understanding of a glitch changes when it is being named, so does the equilibrium of the (former) glitch itself: the original experience of a rupture moved beyond its momentum and vanished into a realm of new conditions. The glitch has become a new mode, and its previous encounter has become an ephemeral, personal experience.
The glitch does not only invoke the death of the author, but also the death of the apparatus, medium or tool

Reference Notes:

Glitch Studies Manifesto

No. 456792356455

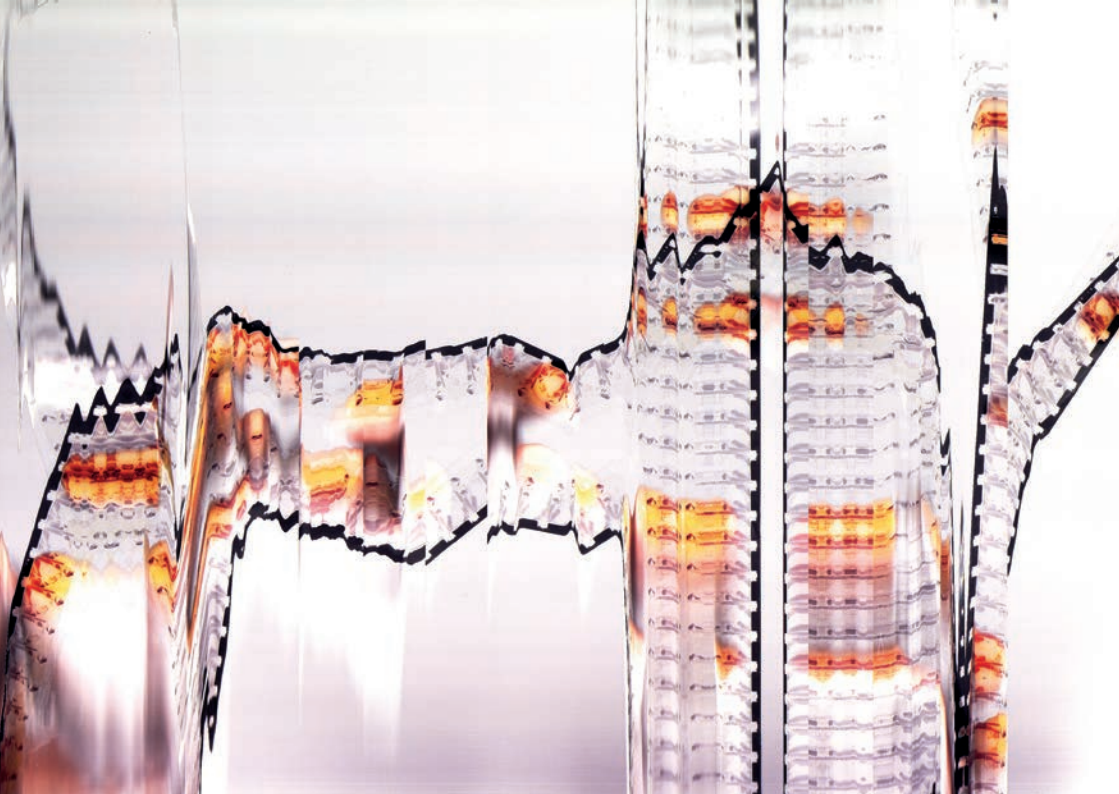
DO NOT DESTROY

CAT NO. 2 | CLASS NO. A B C

Further Info:

rosa-menkman.blogspot.com

FINAL RECORD



NAME: Natalia Data AKA Audiobook Mom

M.B.I
8

TYPE OR WRITE IN BLACK ONLY

Surrounded by the electronic machines - their wires stretch and grow like living branches of a tree - one would find this an odd place for human habitation. Plants are plentiful as well. The studio is a jungle of a kind: synthesizers, turn-tables, books, records, CDs, feather boas and an odd herb pot here and there... Acoustic dust gathered by the gear is the secret ingredient in the mix of supersonic frequencies, structured noise and pulsating drum beats spreading through the studio.

Recording and producing sounds can be frustrating. At the same time it is the most rewarding experience. Obstacles, when overcome, produce the most joyous moments. Raw sound of electrical interference, sounds of running water, metal parts scraping one another are noise to some, but are considered a treasure here. Processed by sophisticated hardware and software the raw material becomes as musical as a string of a guitar or violin - after all it is just a vibrating frequency with numerous harmonics and the more the merrier. And then there is a stack of all those synthesizers winking their blinking lights... how can you not feel like a kid lost in a toy factory?

Reference Notes:

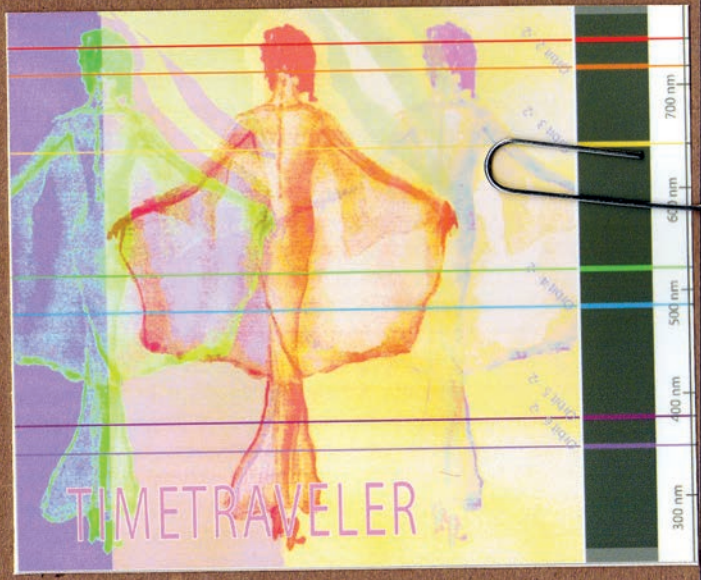
www.myspace.com nataliadata
soundcloud.com nataliadata
www.youtube.com user nataliadata

No. 456792356455

DO NOT DESTROY

CAT NO. 3

CLASS NO. A B C



Further Info:

Composition and sound design

FINAL RECORD

NAME: Ian Helliwell

M.B.I
8

TYPE OR WRITE IN BLACK ONLY

Ian Hellivells films gaze back into a past that was previously a future. Where once the optimism of Worlds Faire and Expos prevailed, and instructional films presaged better times ahead, in his work it seems that the white heat of technology has congealed as light thickens and images glow and fade: patination and craquelure suggest a slow disintegration. His practice revels in the proximity of creation and destruction as film is subjected to cutting, bleaching and staining. A drill bit skates across the emulsion, incising tiny arcs and swirls into which colour subsequently bleeds; images reversed to negative plunge into darkness; light flares and pulses. For the soundtracks, Helliwell saves now obsolete machines from the dump: re-purposed, revived and rewired, medical equipment and games consoles are made to produce hypnotic analogue rhythms or an erratic squall; still futuristic, they throb, squeak and crackle, their communication the language of electricity, of flows and resistance. Collecting and adapting the no-longer in use (whether devices, formats or footage) and subjecting it to a variety of hand-work, Helliwell produces a sensation of the not-then but also not-now: the flicker of his homemade psychedelia develops an intimate interior space within which time is simultaneously suspended, compressed and extended. The intense materiality of these works evokes a murky dream-state, conjuring memories we never had.

Reference Notes:

Joanne Lee is a Brighton-based artist and writer whose work explores a fascination for everyday things. She is Senior Lecturer in Fine Art at Nottingham Trent University.

No. 456792356455

DO NOT DESTROY

CAT NO. 3

CLASS NO. A B C

Further Info:

ianhelliwell.co.uk

FINAL RECORD

NAME: Jasmin B. Sirtl

M.B.I
8

TYPE OR WRITE IN BLACK ONLY

Seeing the Sound, Listening the Picture.... is what I do...

Our heartbeat is the story of our live... each cut the heartbeat of a film... Youve got to listen.

Find the story.

Chaos... the wordly order..

Editing - the attempt of creating an order, that makes sense of a constructed world ....
consisting of picture and sound...

We are all editors. Im edited by you, you are edited by everybody else...
Im editing new worlds for you.

Going with the beat, feeling the rhythm.... Its the feeling, that counts
... and the mind, that reads.

Turning, Turning, Kaos Chreisl.... Movement... STANDSTILL.

Reference Notes:

jasminbeatrice.wordpress.com

No. 456792356455

DO NOT DESTROY

CAT NO. 3 | CLASS NO. A B C

Further Info:

Editor

FINAL RECORD

NAME: Anders Weberg

M.B.I
8

TYPE OR WRITE IN BLACK ONLY

Peer-to-peer art or (p2p art).

Art made for and only available on the peer to peer networks. The original artwork is first shared by the artist until one other user has downloaded it. After that the artwork will be available for as long as other users share it. The original file and all the material used to create it are deleted by the artist. Theres no original. Six films with a duration between 45 minutes and 9 hours have been uploaded on the file sharing networks in one copy and their original have been deleted. P2P Art - The aesthetics of ephemerality.

Anders is an artist working in video, sound, new media and installations and he is primarily concerned with identity. The human body lies at the root of projects that formally and conceptually chart identity and its construction as a preamble to broaching matters of violence, genders, memory, loss or ideology in which personal experiences co-exists with references to popular culture, the media and consumerism. Specialising in digital technologies, he aims to mix genres and ways of expression to explore the potential of audio visual media.

Reference Notes:

andersweberg.se
http: www.weberg.se
http: www.weberg.se portfolio
http: blog.recycled.se

No. 456792356455

DO NOT DESTROY

CAT NO.

CLASS NO. A B C

Further Info:

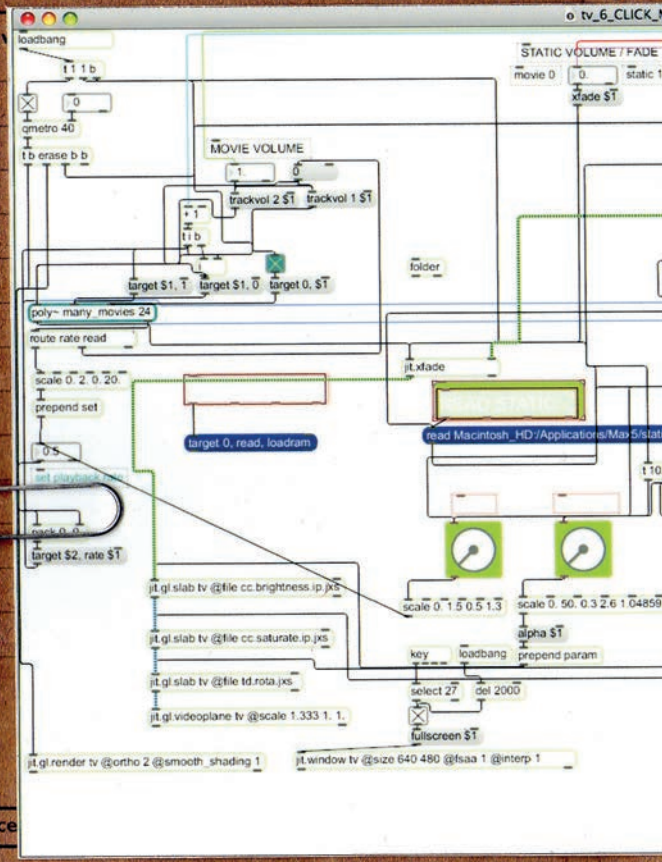
P2P ART - - The aesthetics of ephemerality. On-going since 2006 Project url: http: www.p2p-art.com

FINAL RECORD

NAME: Stuart Smith

M.B.I 8

TYPE OR W



Reference

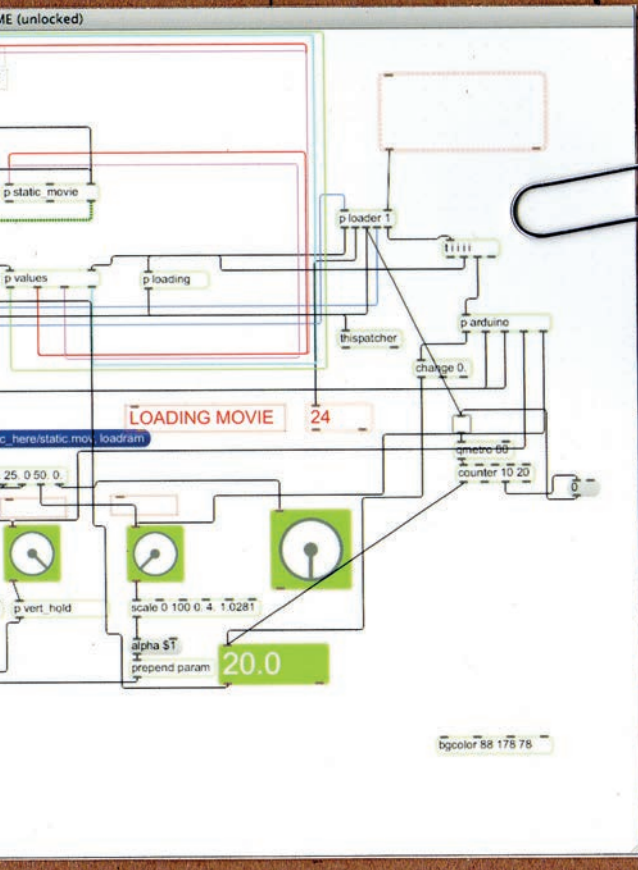
http: www.speakolascope.com

No. 456792356455

DO NOT DESTROY

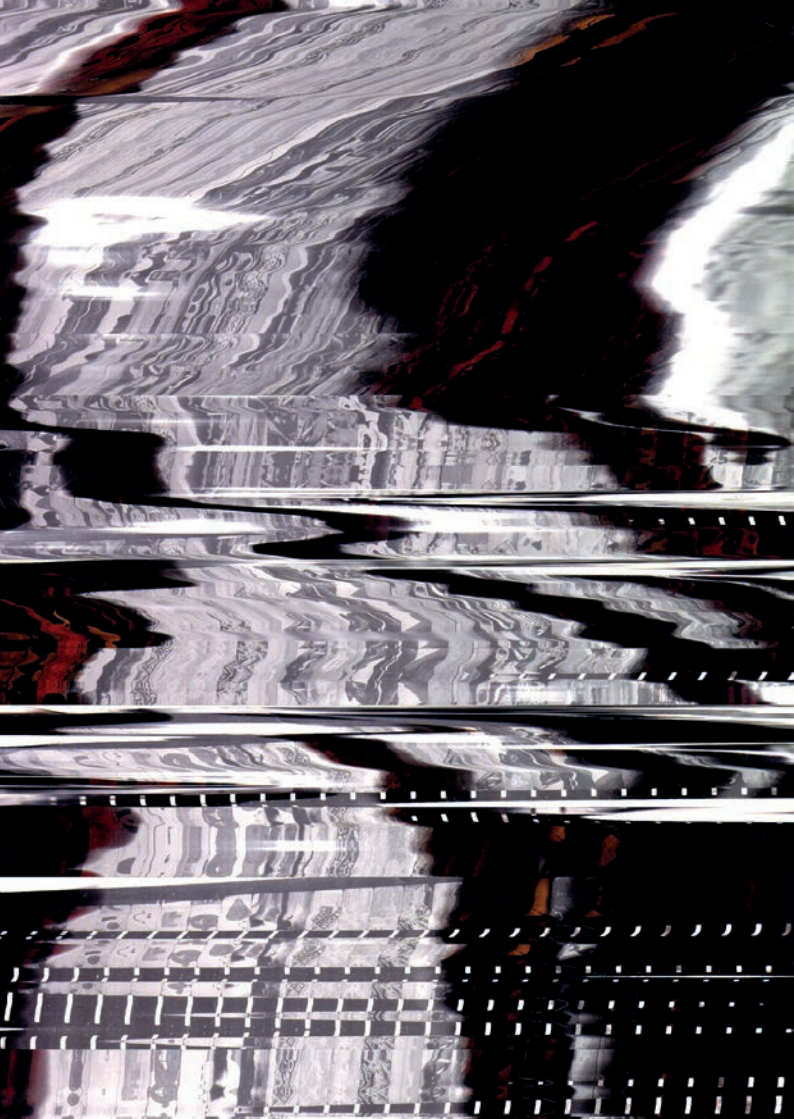
CAT NO.

CLASS NO. A B C



Programmer

FINAL RECORD



NAME: Jon Pigott

M.B.I
8

TYPE OR WRITE IN BLACK ONLY

Since 2004 my creative sound practice has become more focussed on the materiality of sound - the loudspeaker has become a locus for my research and practice, which I describe in broad terms as electro mechanical sonic art. This simple nineteenth century device, remains as the pivotal bridge between the perceptible world of material vibration and the electrified world of quicksilver frequencies, fluidium and hertzian space. I have prepared, broken and torn loudspeaker cones, vibrated objects with electromagnetic fields, hand wound coils and created oscillators that exist on the boundary between the physical and electrical. This has been in order to understand more of the sonic transformations that occur within loudspeakers and other electro mechanical technologies.
Discourses in acoustic ecology and media archaeology have helped guide my work as I have explored notions of schizophonia and technological depunctualisation or the opening of the black box of technology. These themes are evident in pieces such as The Sonic Marble Run (2008) and Infinite Spring (2010). Here I also aim to explore the relationship between signal and carrier, message and medium, matter and information.
My commitment to creating sound through electro mechanical means is, in many ways, a practical realisation of Siegfried Zielinskis theoretical mission to find something new in the old. Our recycling centres and rubbish bins fill up with disregarded consumer gadgets and incompatible interfaces as our media technologies are upgraded and replaced with alarming regularity. Meanwhile, the loudspeaker remains central to our mediated experience of sound, carrying with it echoes of Tesla, Faraday, Edison and Bell.

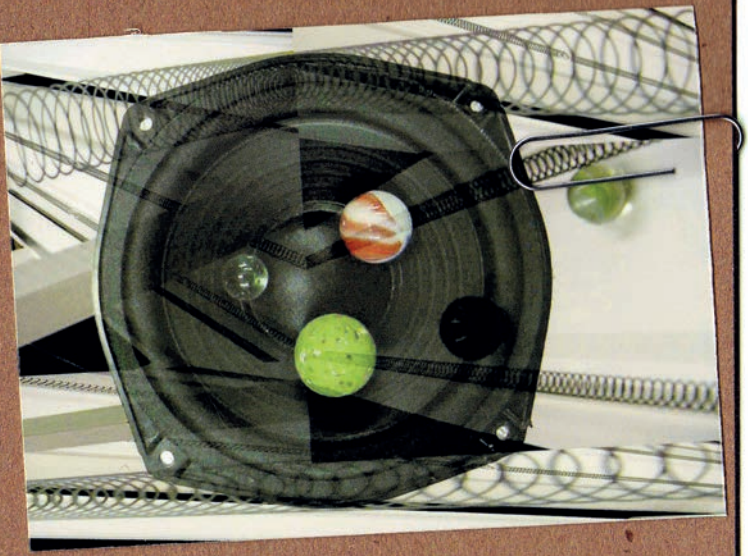
Reference Notes:

jonpig.wordpress.com
www.sonicmarbles.co.uk

No. 456792356455

DO NOT DESTROY

CAT NO. | CLASS NO. A B C



Further Info:

Jon Pigott is a sonic artist, researcher, musician and Lecturer in Music Production Technology at CSAD.

FINAL RECORD

NAME: Dr Graham Coulter-Smith

M.B.I
8

TYPE OR WRITE IN BLACK ONLY

According to Kant the intelligible order of events is a product of rational reconstruction. Natural organisms – organisms that we say are alive – reveal another mechanistic system, a species of system that reverses the order of causality so that the effect is the cause: the whole determines the parts. This is what Kant calls teleological system; apologetically, because it lies beyond reason.

Kant made a strict distinction between the mechanistic and the organic to the point where he claimed that it would be logically impossible to derive organic system from the mechanical workings of inorganic matter. Since Darwin, since DNA, since complexity theory there has been a transition: now we accept that there is no strict boundary between life and inorganic matter, between mechanism and organism.

The story of evolution begins with primal soup and muck: manifold grains evolving into stratified configurations, a granularity connected with the concept of molecularity. The individual subject becomes metaphorically equated with the particle of muck or the molecule, and society or State with the stratified, disciplined molar entity; but like muck, everything slips.

Reference Notes:

Dr Graham Coulter-Smith is Senior Lecturer in Contemporary Art Theory at Staffordshire University and author of Deconstructing Installation Art – www.installationart.net

No. 456792356455

DO NOT DESTROY

CAT NO. | CLASS NO. A B C

Psychotomimesis tears through the stratified fabric of the territorialised real providing a glimpse into the molecular substrate of continually evolving interconnected processes.

Psychotomimesis and schizophrenia for Deleuze and Guattari provides direct, one might say noumenal, contact with the desiring intensities that flow into and out of the body-mind and the external world of material processes. Indeed the dissolution of the subject-object boundary in psychosis means that there is no distinction between matter and mind.

How distant is rational consciousness from matter? Kant thought very far but imagined a form of intuition Anschauung that could peer into the structure of matter rather than human intellect which is too reliant on the abstractions of language and mathematics to sense directly into the workings of nature. For Kant what we perceive is not matter in itself but representation appearance to the point where everything we perceive is in fact a mental construct. We cannot perceive matter in itself, the thing in-itself: the noumenon.

Deleuze and Guattari use the schizophrenic as an example of one who succeeds in crossing the territorialisation of consciousness by social construction into a world revealed as a massive interconnected system of systems within systems akin to the complexity of a living organism.

Further Info:

What the schizophrenic or psychotomimetic perceives is noumenal, the thing in-itself that Bergson suggested was hidden from habituated practical-functional perception.

Can there be rips in the fabric of sensation?

FINAL RECORD

ISBN 978-0-9563140-3-1

Catalogue published by HIDRAZONE
Southampton Solent University Southampton SO14 0YN

©2011 Distributed under Creative Commons Attribution Non-Commercial Share Alike

Supported By

ARTS COUNCIL ENGLAND
LOTTERY FUNDED

Southampton
SOLENT
University